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GUYS, CONSTANTIN (1805–1892) Horse Guards

LONDON

seen by

French Painters

of the 19th & 20th Centuries.

ARTS COUNCIL *of* GREAT BRITAIN
9 BELGRAVE SQUARE, S.W.1

DELACROIX, EUGENE (1798–1863)

Proteus and Julia disguised as pages (from *Two Gentlemen of Verona* by Shakespeare)—*Sepia*

Introduction

WHAT water is to fish, light is to painters—the element governing their existence. And the characteristic light of England, softened by humidity, becomes in London sallow from the pall of smoke draped over the city by factories and domestic coal-fires, making the environment eminently hostile to painters, who sometimes cease even to notice that sooty skylights are aggravating the habitual gloom. The colours therefore of the model or the still life are deadened by a suffusion of khaki. At the same time our Cockney haze can so veil the architecture as to lend beauty even to Regent Street. The painter from abroad, therefore, if he does not stay so long as to forget what light properly is, may find here motifs that will excite him by their mystery and exoticism.

It is a foreigner, Canaletto, who has painted the most beautiful landscapes of London. But in his time the air was still comparatively limpid. It was another foreigner, Whistler, who first exploited the atmospheric effects that are now typical—though I must add that since his time the London air has become noticeably cleaner. The French painters represented in this immensely enjoyable exhibition have many of them responded very sensitively to the ambiguous charms of our London haze. Claude Monet, in particular found in it just that enveloping quality which he loved to translate into pigment, dissolving stone and brick into a shimmer as diaphanous as water, as undefined and insubstantial as air.

A city of fog in a country of horses—such was the view of England (a truth though not the whole truth) most usually entertained by Nineteenth Century Frenchmen. And how many of these paintings and drawings support this notion!

Despite some lacunæ in this show, how much there is to interest and delight our eyes! From Delacroix and Géricault, through the agreeable Lami, the great Impressionists, and the witty Dufy, to painters such as Oberlé, Pascal and Van Moppès who shared our agitated life beneath the bombs, the development of French painting through over a hundred years is here represented. I cannot resist calling special attention to the enchanting sketches by Constantin Guys, which serve to remind us that this artist, whose delicacy of imagination so much fascinated Baudelaire, first became celebrated by his work for *The Illustrated London News*.

I hope only that the Home Secretary will give himself the pleasure of visiting the exhibition, for this may persuade him to restore to French artists that liberty of access to London of which we see here the so auspicious fruits.

RAYMOND MORTIMER

The Council is most grateful to the Institut Français for allowing it to make this selection from the exhibition arranged by the Institute at its own premises and to the private lenders of pictures for prolonging their loans in this country.

Mr. Raymond Mortimer has kindly allowed us to reprint his Introduction to the original catalogue prepared by the Institut Français.

Catalogue

BLANCHE, JACQUES-EMILE (1861–1942)

1 Belgrave Square (*Oil*) — *Collection Mevil-Blanche*

2 The Serpentine, Hyde Park (*Oil*) — *Collection Mevil-Blanche*

BOBERMAN, VOLDEMAR

3 The Thames (*Oil*)

BONHOMMI, FRANÇOIS-IGNACE (1809–1881)

4 Study for a picture offered to the City of London representing the farewell procession of the Choral Societies of France at the Crystal Palace (*Oil*) — *Collection Coquenpot*

BRAYER, YVES

5 Pensioners at Chelsea Hospital (*Oil*)

6 Life Guards (*Oil*)

DE DREUX, ALFRED (1808–1860)

7 Riders in the Country (*Oil*) — *Collection André de Fouquières*

8 Lady on Horseback (*Oil*) — *Collection André de Fouquières*

DELACROIX, EUGÈNE (1798–1863)

9 Proteus and Julia disguised as pages (Scene 4, Act 4 from *Two Gentlemen of Verona* by Shakespeare) (*Sepia*) — *Collection Pierre Dubaut*

DESMEURES, JEAN-VICTOR

10 London Fog (*Oil*)

DUBAUT, PIERRE

11 Hyde Park (*Water-colour*)

DUFY, RAOUL

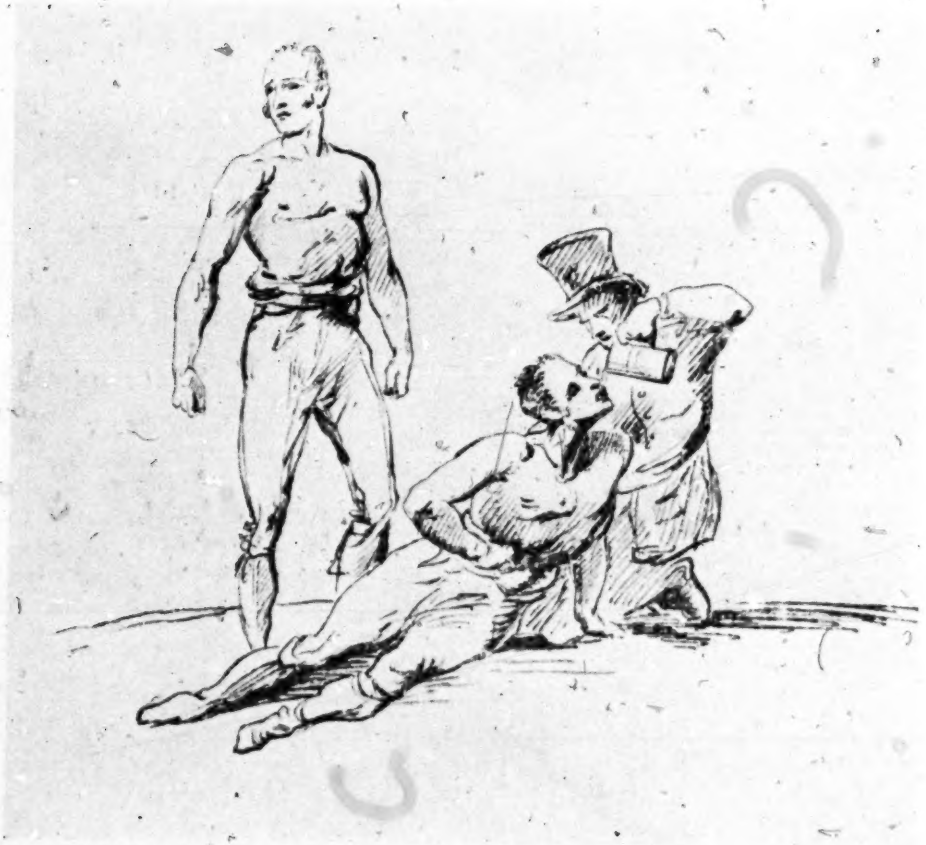
12 Charing Cross Bridge (*Water-colour*) — *Private collection*

13 Houses of Parliament (*Water-colour*) — *Pricate collection*

GERICAULT, THÉODORE (1791–1824)
The Sleeping Fishmonger—*Drawing*

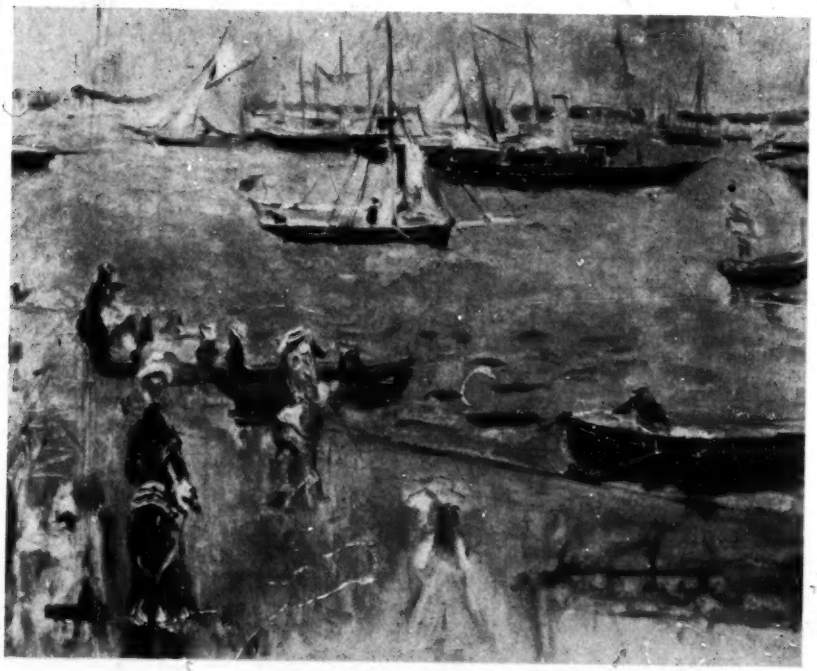
LAMI, EUGÈNE-LOUIS (1800–1890)
London Street Scene, 1865—*Water-colour*

MONET, CLAUDE (1840–1926)
Waterloo Bridge, 1903—*Oil*

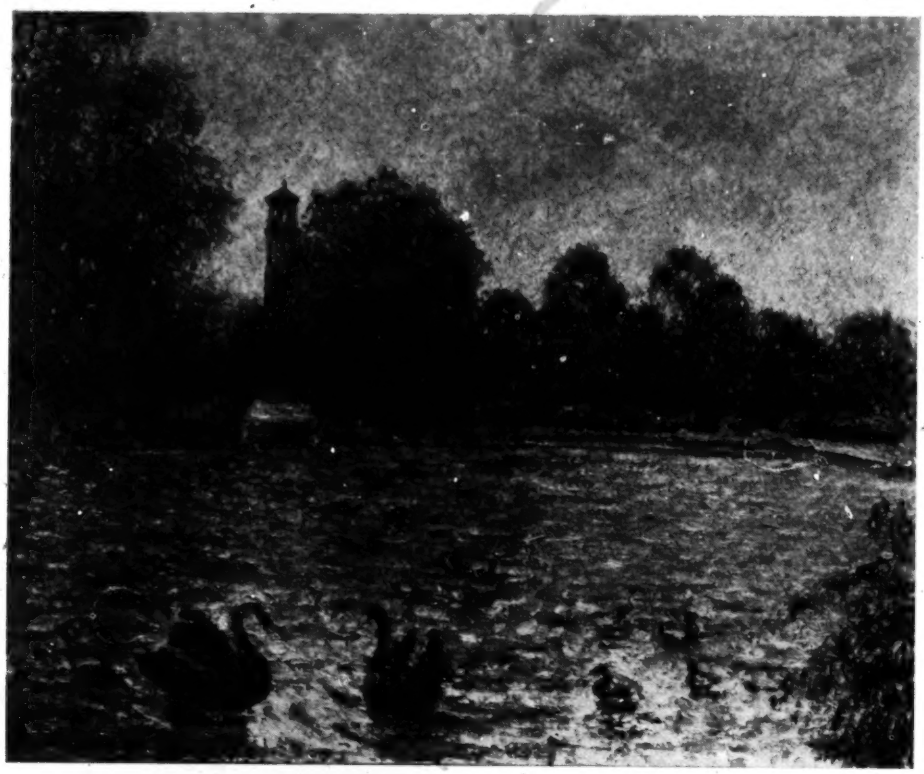


GERICAULT, THÉODORE (1791–1824)
Boxers—*Drawing*

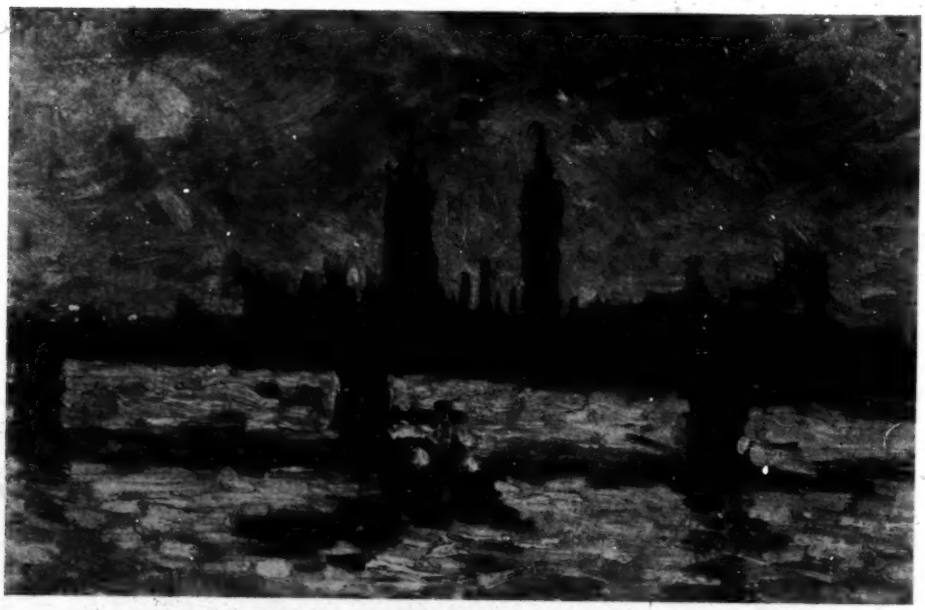
DE DREUX, ALFRED (1808–1860)
Horsemen in the Country—*Oil*



MORISOT, BERTHE (1840–1895)
Thames Estuary—*Oil*



Pissarro, Camille (1830–1903)
Pond at Kew—*Oil*



Luce, Maximilien (1858–1941)
Houses of Parliament seen from the Thames—*Oil*

GAVARNI, Sulpice Guillaume, Chevalier (1804–1866)

14 Return from the Market — *Collection Paul Prouté*
(Lithograph of the series *The English at Home*)

GERICAULT, Théodore (1791–1824)

15 Boxing Match (*Drawing*) — *Collection Azam*
16 Coalcart (*Drawing*) — *Private collection*
17 The Sleeping Fishmonger (*Drawing*) — *Collection Pierre Dubaut*

GILLOT, E. Louis (1867–1925)

18 Thames-side (*Oil*) — *Collection Marc Carré*
19 Tugs on the Thames (*Oil*) — *Collection Marc Carré*
20 Cannon Street Station — *Collection Marc Carré*

GUYS, Constantin (1805–1892)

21 Two English Officers (*Sepia and Water-colour*) — *Collection Hermès*
22 Group of English Officers (*Pen and Wash*) — *Collection Hermès*
23 Herald-at-Arms (*Water-colour*) — *Private collection*
24 Horse Guards (*Wash*) — *Private collection*

HUGO, Georges (1868–1925)

25 On the Thames—Barges laden with straw (*Water-colour*)
Collection Braye

LABOULAYE, Paul de

26 Taxis by Green Park (*Oil*)

LABOUREUR, Jean-Emile (1877–1943)

27 Evening in Chelsea (*Lithograph*) — *Collection Madame Laboureur*
28 Flower Seller in Piccadilly, 1927 — *Collection Madame Laboureur*

LAMI, Eugène-Louis (1800–1890)

29 London Street Scene, 1841 (*Water-colour*)
Collection Marquis de Ganay
30 London Street Scene, 1865 (*Water-colour*)
Collection Marquis de Ganay
31 Cockfight (*Lithograph*) — *Collection Paul Prouté*
32 The Sermon (*Lithograph*) — *Collection Paul Prouté*
33 Pall Mall (*Lithograph*) — *Collection Paul Prouté*

LAMI AND MONNIER

34 A main street at 5 o'clock — *Collection Paul Prouté*
(*Lithograph*, part of the work, *The Journey to London*)

LUCE, MAXIMILIEN (1858–1941)

35 Houses of Parliament seen from the Thames (*Oil*) — *Collection Frédéric Luce*

MARCHAND, JEAN

36 The Thames at Chelsea (*Oil*) — *Collection Jean Marchand*

MONET, CLAUDE (1840–1926)

37 Waterloo Bridge, 1903 (*Oil*) — *Collection Durand-Ruel*

38 Houses of Parliament — *Collection Raymond Musc*

MORISOT, BERTHE (1840–1895)

39 Thames Estuary (*Oil*) — *Collection Madame Ernest Rouart*

PISSARRO, CAMILLE (1830–1903)

40 The Lake at Kew, 1892 (*Oil*) — *Collection Durand-Ruel*

PREVOST

41 A Reception at Buckingham Palace (*Water-colour*) — *Collection Hermès*

PASCAL

42 The Open Window (*Oil*)

RAFFET, DENIS AUGUSTE MARIE (1804–1860)

43 The Royal Family in the Park (*Water-colour and Gouache*) — *Collection Hermès*

TISSOT, JACQUES JOSEPH (1836–1902)

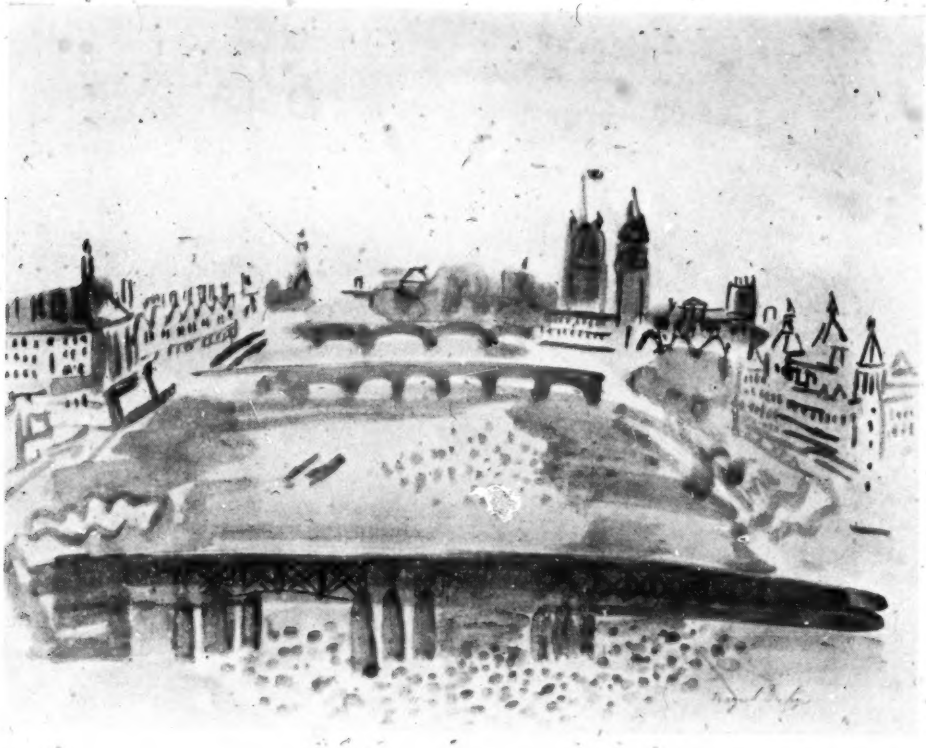
44 Little Drummer Boy (*Oil*) — *Collection Michel de Brunhoff*

MAZE, PAUL

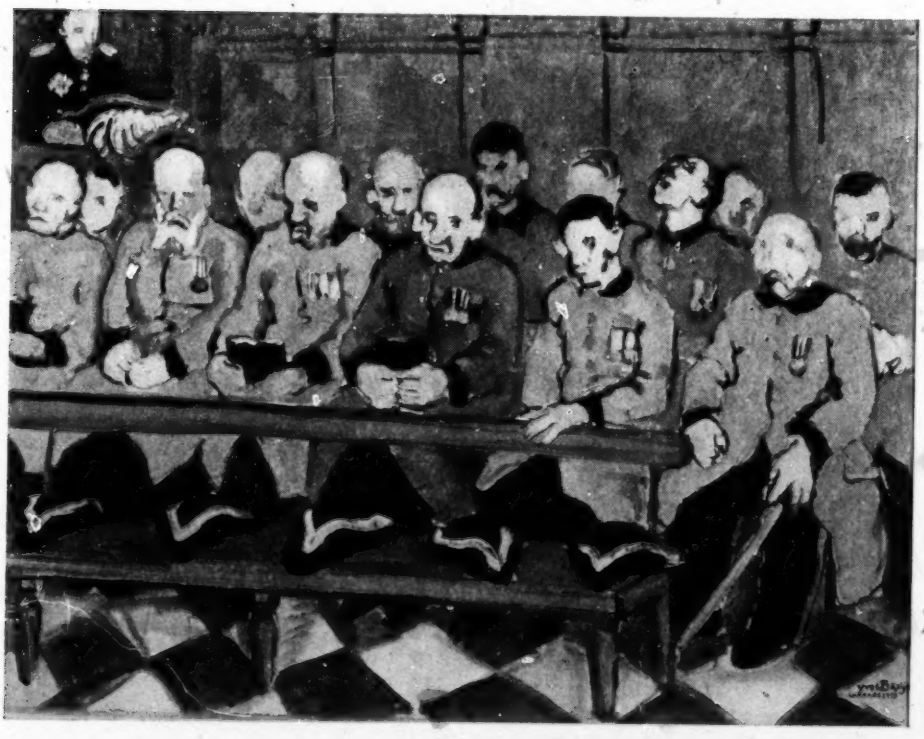
45 Life Guards on Parade

DORÉ, GUSTAVE (1833–1883)

46 Portrait of a Young English Girl



DUFY, RAOUL
Houses of Parliament—*Water-colour*



BRAYER, YVES
Chelsea Pensioners—*Oil*

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